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ings.

"Pom-Pom" might be termed a musical melodrama.

The action takes place at Nice where Paulette, played by Mitzi, is prima donna of the Olympic theatre. The curtain rises on the first appearance of Paulette as the boy thief in "Pom-Pom, the Pickpocket." As she stands in the wings about to go on the stage she discovers that she has left her keys in her dressing room. Now, "skeleton-keys" are a very necessary "prop" for an all-around thief like "Pom-Pom," so she dashes back to her dressing room and falls right into the plot, for burglars are there stealing her jewels at that very instant. The police, having been "tipped off," sweep down on the bunch and in the confusion, carry away Paulette, mistaking her in her make-up as Pom-Pom as one of the crooks. She is arrested by Policeman No. 13, a blundering officer, always in wrong, played by Charles McNaughton. Paulette enters into the spirit of the occasion and manages to convince the thieves that she is really one of them by picking their pockets and stealing a few watches. She helps them plan an escape and goes with them to the Black Elephant, an underworld resort frequented by thieves and "dips" and plain and fancy crooks.

Manifold adventures ensue—comic, serious and serio-comic. Her new world tests her. She makes good and they applaud her. She dances and sings, turning the Black Elephant into a vaudeville performance. There is sentiment, too, in the rescue.

Mitzi, with her piquancy, her buoyancy, her fine mimetic qualities, pervades the whole performance. Her voice, clear as a bell and with a haunting timbre, is a thing of joy, while in the romping mischievous role of a street gamin, she is described as "the champion female trouser-wearer of the world." Never before has she had a role in which she could appear with such abandon in displaying her versatile talents as a prima donna, actress and comedienne.

Her chief assistant, Charles McNaughton, is one of the funniest men of the stage, whose humor is spontaneous, wholesome and original. The supporting company is large and distinctive, including Margaret Jarman from grand opera realms, Boyd Marshall, baritone; Hattie Fox, Harry Child, Detmar Poppen, Thomas Walsh, and the famous vaudeville team from Australia, Louise Larsson and Robert Jackson. There are also a large chorus and ballet of glorious girls and the "Pom-Pom" opera orchestra.

**LADY DUFF GORDON ENTERS
VAUDEVILLE.**

THE activity of the booking department of the Orpheum circuit in New York is bringing to vaudeville Lady Duff Gordon, who is perhaps better known in this country than any other English woman. As an arbiter of fashion, Lady Duff Gordon, or Lucille, as she is known in the fashion world, is in a position absolutely unique. She is among the very few

titled English women who has gone "into trade" and made a success of it.

Lucille's act will be along the lines of a fashion show and she will use ten of her most beautiful models, on whom will be draped the very latest creations of their distinguished employer. The war is mainly responsible for the appearance of Lady Duff Gordon in vaudeville as she is anxious to raise money for the Duchess of Warwick's disabled English soldiers' fund, and she proposes to devote the profits from her act to the fund. The Duchess of Warwick is Lady Duff Gordon's sister. Whether Lady Duff Gordon will tour the entire Orpheum circuit has not yet been definitely decided, as she is not certain if she can arrange her business affairs so that she can make an extended tour away from New York.

A STATE OF PREPAREDNESS.

THIS is no time to talk peace," declared Representative Thos. Heflin, Alabama. "Rather it is the time to be on preparing. Germany has dragged us into this war against our will, and now that we are in it we have to go through with it. We can win this war in a year beyond

doubt, but we have got to keep going. The United States is in pretty good shape now, and there is no reason why we should talk peace.

There was an old fellow down in north Alabama and out in the mountains; he kept his jug in the hole of a log. He would go down at sundown to take a swig of mountain dew—mountain dew that had never been humiliated by a revenue officer nor insulted by a green stamp. He drank that liquid concoction that came fresh from the heart of the corn, and he glowed. One evening while he was letting the good liquor trickle down his throat he felt something touch his foot. He looked down and saw a big rattlesnake coiled ready to strike.

"The old fellow took another swig of the corn, and in defiance he swept that snake with his eyes.

"Strike, dern you, strike, you will never find me better prepared."

"That's the way I feel about the present situation,"—Washington Post.

Eight glasses of whiskey and a peck of clams killed a Rhode Island man the other day. One cannot be too careful eating clams.—Buffalo Evening News.

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